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THE EXHIBITIONS.

I.—EIGHTH ANNUAL FINE ART EXHIBITION OF THE INTER-STATE INDUSTRIAL EXPOSITION OF CHICAGO.

(OPENED SEPTEMBER 8. CLOSED OCTOBER 20.)



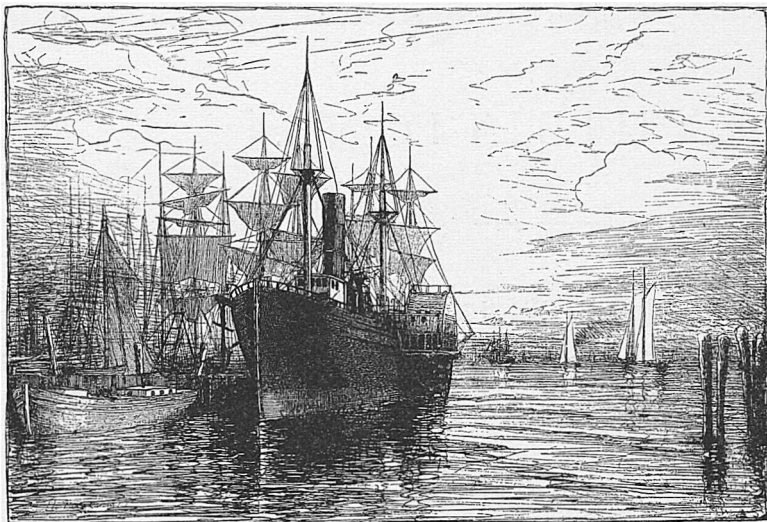
BAVARIAN PEASANT GIRL.

By F. W. FREER.



IN THE SHADE.—By L. C. EARLE.

THE Eighth Annual Exhibition of the Fine Arts opened at the Exposition Building, Wednesday, September 8th. This is to Chicago the art event of the year. The exhibits have increased in value and interest for several years past, and are now second only in importance to the annual exhibitions of the Academy, the American Water-Color Society, the Black and White, and the Society of American Artists at New York. In fact, they generally attract the best works of the spring exhibitions of these associations, and combine with them a loan exhibition, in which the principal pictures which have found their way during the past year from the studios of European artists to the homes of Chicago buyers are exhibited. The fact that works of American artists are by this means placed on sale, and their interests guarded by a competent authority, under which they find a ready market, has made these exhibitions popular with those who send their contributions from the Eastern cities. Moreover, the galleries are ample in size, well lighted, and secure against fire, as they are all on the ground floor, are divided by brick walls having iron doors in all the openings, and preparations are always made to move the works out at a moment's notice through doors in the outer walls, which are not obstructed by having pictures hung over them. In hanging, it is a rule to leave a small amount of wall space around all oil paintings. But, notwithstanding this, there has been room for seven hundred and ninety works. In this great number — great only for an American exhibition — it cannot be said that there is anything that could be denominated trash. In past years the artists of Chicago have been clamorous to have their works in a separate room. When they have been gratified in this, it has only been to see the walls filled out with many works which are quite on a par with what is commonly seen at agricultural fairs. This year they have not been placed where they have suffered by comparison with Eastern and European artists, and where they appear on the walls — thanks to judicious selection and hanging — they have nothing to fear from such intimate competition with old and established reputations. Moreover, the works of Earle, Freer, and Miss Shaw show that art in Chicago has worthy interpreters at home, while those of Charles G. Dyer are a reminder that her artists who reside abroad have taken no mean place among their compeers. Chicago connoisseurs recognize in the works of Shirlaw and F. S. Church, now seen on these walls, those of the two artists who once followed in their city the profession of the engraver, while it may not be out of place here to mention that in Keppler, now the famous caricaturist of *Puck*, whose works are household words here and everywhere, they remember the once plodding lithographer of their city. Healy, whose reputation is national, and it may be said international, is not represented this year among Chicago artists. He also is a resident of this city, but frequently does



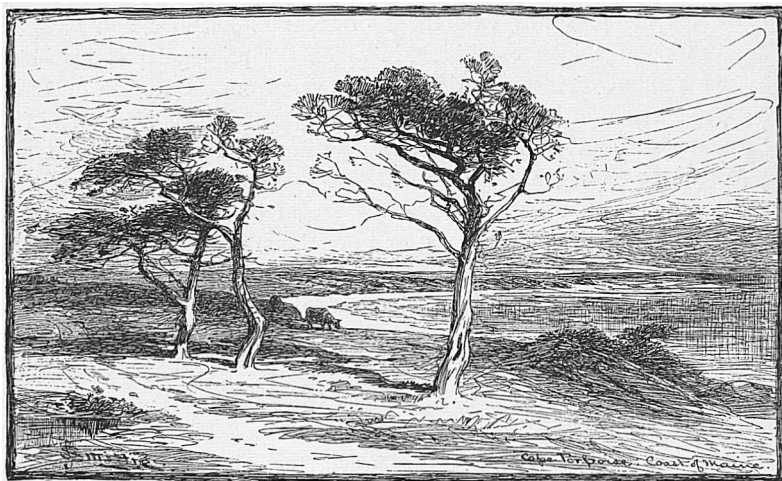
SUNSET, NEW YORK HARBOR. — FROM AN ETCHING BY HENRY FARRER.

mostly by European artists. Room E contains the permanent collection of casts of antique sculpture, and Room F is devoted to water-colors.

The catalogue is a handsomely printed and illustrated volume of 110 pages, prepared by Miss Hallowell,

Secretary of the Art Committee, upon whom, with the encouragement of Mr. James H. Dole, Chairman, and President of the Academy of Fine Arts, has devolved most of the labor of collecting, selecting, and hanging the pictures and other works of art.

The engravings loaned by Mr. James L. Claghorn comprise one hundred and thirty numbers, but they are only a selection from his more extensive collection, a portion of which was shown in the same place last year. They are catalogued and hung in chronological order. Mr. Claghorn has devoted much time to the arrangement and cataloguing, which has been done with a view to affording

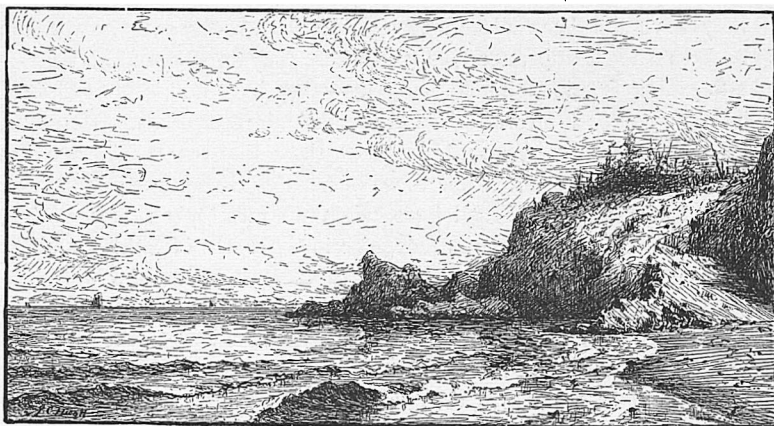


CAPE PORPOISE, COAST OF MAINE. — BY JAMES D. SMILLIE.

popular instruction in the history of the art of engraving. That has been the main object; but, in perfecting the arrangement, he has brought out his greatest treasures. While we here may see the rarest productions extant, many of which attract the eye more by their quaintness than any other quality, we may also see some of the greatest

and most perfect. Amid so many, it is hardly practicable here to particularize. It may be of interest, however, to state that the collection contains one of the most exquisite gems that eye has ever beheld, the *Bacchante* of Auguste Blanchard, 1819, a line engraving; a magnificent etching by Fortuny, *Dead Arab and Friend*, after his own painting; a Rajon after Alma Tadema, artist's proof signed; and a splendid impression of Seymour Haden's famous etching of *Windsor Castle*.

There are seventy etchings by members of the New York Etching



THE GULF OF ST. LAWRENCE. — BY J. C. NICOLL.

Club, all of which are for sale, comprising works of Falconer, R. Swain Gifford, M. N. Moran, Thomas Moran, Peter Moran, F. S. Church, Samuel Colman, James D. Smillie, A. F. Bellows, Henry Farrer, Twachtman, K. Van Elten, and William Sartain. Thomas Moran's *Bazaar* is a forcible piece of work, and Henry Farrer's *Sunset, New York Harbor*, interprets the true sentiment of the scene even more powerfully than the large water-color in the next room, of which it assumes to be only a transcript. The exhibit shows marked progress over that of last year, and the fact that most of the plates are new is evidence of the increasing assiduity of the members in the branch of art work that has been so successfully revived of late.

In Rooms B and C the general character of the contributions of American artists is neither better nor worse than the exhibit of last year. There are no great works, but many excellent ones. The pictures are not grouped, as they were last year, but arranged as is usual in the New York exhibitions, for general effect. Among the best are those of F. A. Bridgman, *What did he say to you?* Wordsworth Thompson's *May-Day on Fifth Avenue*, a most successful rendering of a modern street scene,—such as is deemed by most artists to be not artistic, but made so in this case by the "touch of nature" in which so many others have failed,—excellent in drawing of buildings, figures, animals, and vehicles, but incorrect in non-observance of the strict "rules of the road," so essential in crowded streets; W. S. Macy's *Forest Scene*; F. W. Freer's *Bavarian Peasant Girl*; C. E. Dubois's *On the Mamaroneck*; James D. Smillie's *Cape Porpoise, Coast of Maine*; Arthur Quartley's *Morning on the Sound*, a sketch of which was given on page 349 of Vol. I. of this REVIEW; Henry P. Smith's *English Landscape*; Walter Shirlaw's *Very Old*; Thomas Moran's *New York, from Jersey City*; and H. Humphrey Moore's *Will he come?* the last a strong reminder of Fortuny in style, if not in subject, exquisite in color, and strong in drawing. Charles G. Dyer's *Sicilian Vespers*, the best architectural painting in the exhibition, was sold on the opening night.

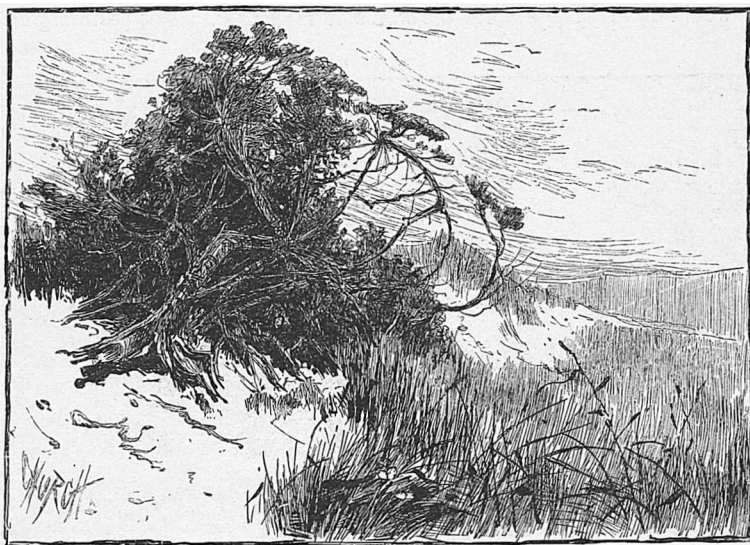
The late Sanford R. Gifford was represented by two paintings (one of them in the loan collection), and the news of his untimely death was received after they were hung. They are worthy memorials of the life-work of one who has contributed in no small degree to spread the fame of American landscape-



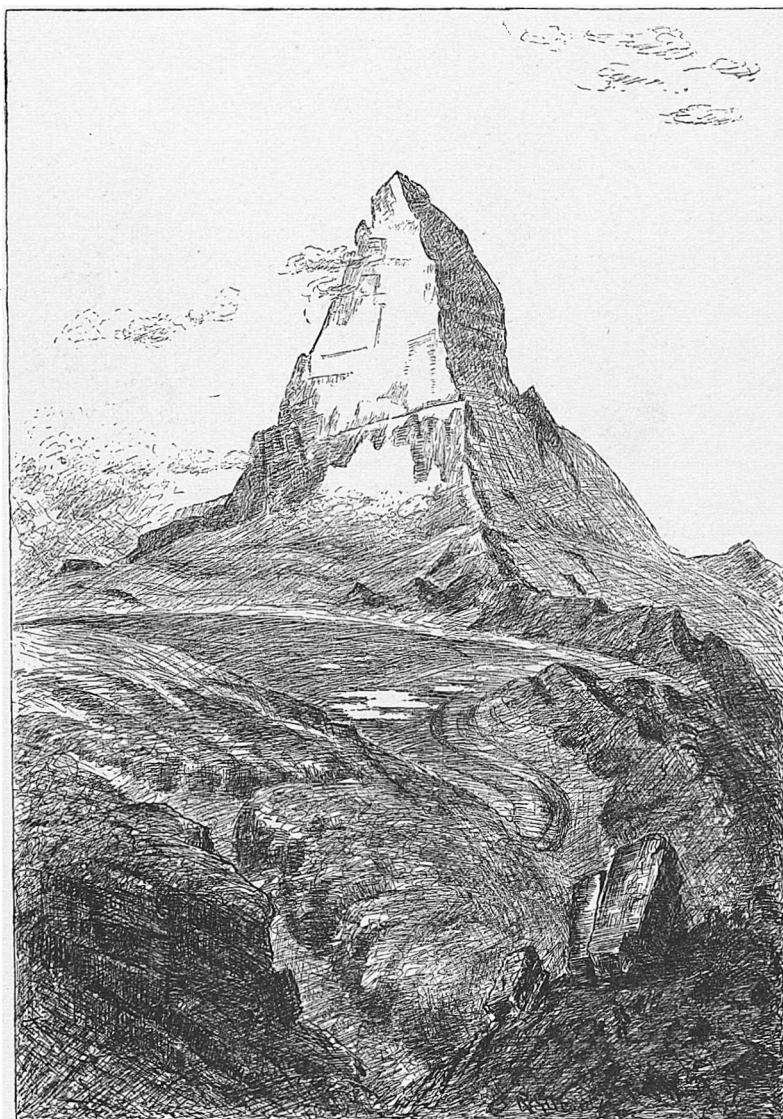
A HILL-SIDE PASTURE. — BY R. W. VAN BOSKERCK.



HARD FARE. — BY GEORGE H. SMILLIE.



BACK FROM THE BEACH. — BY F. S. CHURCH.



THE MATTERHORN AT SUNRISE.—BY SANFORD R. GIFFORD.

mature years, and worthy crown of victory for one whose life-work has been to make half the world more happy, more wise, more loving, and more appreciative of all that is good and true and beautiful in the natural world, than it would have been without the works of his hands. This picture goes to the Memorial Exhibition at New York.



LAKE ERIE MARSHES.—BY J. H. WITT.

painters throughout the civilized world. They also serve to illustrate the two paths in which successful artists tread. No. 437, *The Matterhorn at Sunrise*, is one of his latest works, painted in his best manner, the subject one of the grandest in the whole range of nature, the treatment that of one who follows the natural bent of his genius, without regard to price or patron. No. 531, *Venice*, is also one of his latest productions, and is one of a series of representations of the waters of Venice, by which the artist has been so successful in attracting the best buyers. Less than ten years ago, Gifford exhibited a picture of the calm sea rolling in upon a sandy beach. It was a representation of sand, water, and sky, without relief by any accessory. The severe task undertaken, and the success with which it was accomplished, attested the great skill of the artist, especially as a colorist. Its merit was instantly recognized; and since then Mr. Gifford has had a most successful career in the delineation of calm sea effects, such as this *Venice*, and many others. It is only occasionally that he has returned to his old path, and produced one of those strong effects of color for which he was famous when he painted *Sunset in the Catskills*, and *Baltimore*, 1861. The old and original manner comes out with renewed vigor in the *Matterhorn*, the ripe fruit of

It is his monument on canvas, and no more fitting memorial to the dead artist will ever be raised by human hands than the sublime and solitary peak which he has brought to our sight.

The Loan Collection in Gallery D. is not strong in "great works," unless we include as such Merle's *Margaret*, the best that has yet been seen in Chicago. It contains one of R. Swain Gifford's strongest landscapes, *Dartmouth Moors, Mass.*, for a wood-cut of which see Vol. I. p. 420 of the REVIEW; a very good Gérôme, *Coffee-House in Cairo*; and two Bouguereaus; besides many of the great names of Paris and Munich,—pictures

valued by thousands of dollars, — and some good examples of the modern Italian school, the best of which is Saltini's *Bubble Blowers*. But, after one is thoroughly satiated with the waxy finish of Bouguereau and Merle, and the consummate *technique* of the Italian school, it is refreshing to look at the real flesh and blood of B. C. Porter's *Portrait of a Lady*, a picture which, to the unprejudiced and uninitiated, has more real life in it than all the confections of the foreign schools to be seen in this room. Not that it is materially inferior in *technique* to those just referred to, but because it is thoroughly satisfying, and the rare art is here exemplified, not only in grace of pose and harmony of color, but in the counterpoise effected by the introduction of the "lady's" favorite pug dog, a portrait, doubtless, as accurate as that of his mistress. The æsthetics of pug dogs may with some be matters of dispute, and those who question the propriety of admitting this animal into works of art in company with what is most beautiful of God's creations, must in the end admit woman's right to choose her own pets. The pug has been installed in the boudoir as surely as has the bull terrier in the barn, and those critics who betray their ignorance of this fact should be careful how they trample upon the rights of women, especially of such a beauty as this one before us. Therefore we speak of "counterpoise," because the artist has shown his thorough appreciation of the fact that all lady-kind like pug dogs for the reason that they are ugly, and enhance their own beauty by contrast.

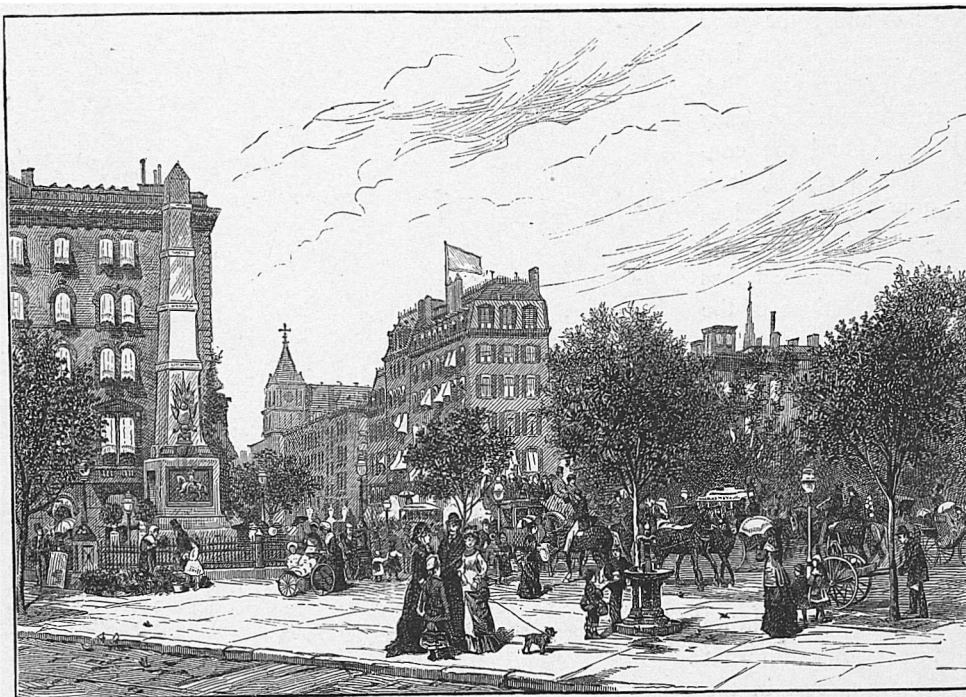
As water-ices are a fit completion for feasts gustatorial, so are water-colors for feasts artistic. We leave the gallery through Room F, which is entirely filled with water-colors, eighty-nine in number. There are a few foreign pictures, loaned by their owners, but nearly all are by our well-known American artists, the best of whom are fully represented. The largest, most prominent, and in some respects the best, is Henry Farrer's *Sunset, New York Harbor*. Mr. Farrer has of late become quite at home among ships, and his harbor work is so true to nature as to reflect all that is beautiful, and much that is disagreeable, in the water surroundings of a great city. He is the only artist since Hook who has drawn the still-life of inland waters with marked ability. Humphrey Moore's *Moorish Rug Dealer*, which we might be tempted to call "a fantasia in polychrome," gives some idea of an atmosphere pervaded with Turkish rugs. The "dealer" himself looks rather more like a rug than a man, his own entity having been merged into his calling. Thomas Eakins has a strong body color, called *Starting out after Rail*, and a good drawing of *Base-Ball Players*. Arthur Quartley is at home in *Hotel Bronson*, *Harlem River*, and J. C. Nicoll gives us much pleasure in beholding *The Gulf of St. Lawrence*. James D. Smillie's *Old Cedars*, an etching of which, by the artist himself, appeared in



WASTE PLACES. — BY JERVIS MCENTEE.



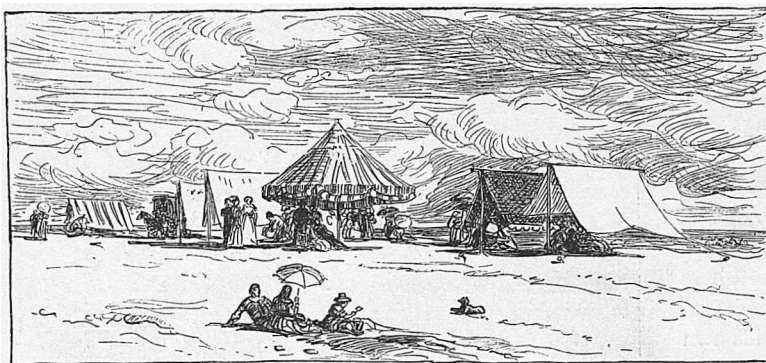
BUILDING CASTLES IN THE AIR. — BY A. F. BELLOWES.



A MAY DAY, FIFTH AVENUE, NEW YORK. — BY WORDSWORTH THOMPSON.



BABY IS KING. — BY A. T. BRICHER.



THE BATHING SEASON AT EAST HAMPTON. — BY SAMUEL COLMAN.

and twenty drawings and paintings from the work of its students during the last winter and spring. They were not in the galleries, and were not catalogued, but were hung on the wall of the main room, just outside of the galleries. In the opinion of the writer this exhibition was altogether creditable, quite equal to any art-school work to be seen anywhere, especially in crayon drawings from life (heads), and ten-minute sketches from life in pencil, as well as in water-color studies of still life.

the last number of Vol. I. of this REVIEW, are as familiar as household words. They also appear in two other places in the same exhibition, and are given in our illustration. Yet we do not tire of them; they were made to last. Bricher has a good coast scene, called *Dawn, Deal Beach*. Chicago is represented by one of L. C. Earle's figure sketches, *In the Shade*, which we also give in line. Mr. Earle has just left us to take his first trip abroad, and proposes

to be away several years. Samuel Colman's *Cliffs on Green River, Rocky Mountains*, is one of his most successful, a splendid study of color, and highly finished. Kruseman Van Elten has several pictures, the best of which is called *In Westchester County, New York*, characteristic of the quiet scenery which is near and dear to all New-Yorkers, but for which the Chicago denizen sighs in vain. The pictures by A. F. Bellows, A. T. Bricher, F. S. Church, Samuel Colman, Jervis McEntee, George H. Smillie, R. W. Van Boskerck, and J. H. Witt speak for themselves in the illustrations here given, more especially as most of them will be familiar to Eastern readers from this year's exhibition of the Academy of Design.

There was also quite a display of school-work, which must not be passed by without a mention. The Chicago Athenæum, an institution which combines physical with æsthetic culture, exhibited an excellent collection of drawings from its classes of mechanical drawing, and the Academy of Fine Arts contributed a selection of one hundred

P. B. WIGHT.